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GATCOMB'S MUSICAL GAZETTE

DEVOTED TO THE INTERESTS OF BANJO, MANDOLIN AND GUITAR.

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The Amberside Banjo and Mandolin Trio.

THE KANSAS HEN.

(Kansas Board of Agriculture Report.)

We have read of Maud on a summer day,
Who raked, barefooted, the new-mown hay:
We have read of the maid in the early morn,
Who milked the cow with the crumpled horn,
And we've read the lays that the poets sing
Of the rustling corn and the flowers of spring:
But of all the lays of tongue or pen
There's naught like the lay of the Kansas hen.

Long, long before Maud rakes her hay,
The Kansas hen has begun to lay,
And ere the milkmaid stirs a peg,
The hen is up and has dropped her egg;
The corn must rustle and flowers spring
If they hold their own with the barnyard ring.
If Maud is needing a hat or gown
She doesn't hustle her hay to town,
But goes to the store and obtains her suit
With a basketful of her fresh hen fruit:
If the milkmaid's beau makes a Sunday call
She doesn't feed him on milk at all,
But works up eggs in a custard pie
And fills him full of chicken fry.
And when the old man wants a horn,
Does he take the druggist a load of corn:
Not much! He simply robs a nest,
And to town he goes—you know the rest.
He hangs around with the cliques and rings,
And talks of politics and things,
While the poor wife stays at home and scowls,
But is saved from want by those self-same fowls:
For, while her husband lingers there,
She watches the cackling hens with care,
And gathers eggs, and the eggs she'll hide
Till she saves enough to stem the tide.

Then hail, all hail, to the Kansas hen,
The greatest blessing of all to men!
Throw up your hats and emit a howl
For the persevering barnyard fowl!
Corn may be king, but it's plainly seen
The Kansas hen is the Kansas queen.

POPULARITY OF OLD SONGS.

Samuel Woodworth's "Old Oaken Bucket" has continued to bring its pearl-dripping draught from the cool depths of the well, whereat a delighted public continues to slake its thirst, finding it just as pure and sweet after all these years as on the first day of its mission.

Then we wonder why "Sweet Marie," after having proved a bonanza to its author, should suddenly drop into obscurity, while the "Old Oaken Bucket" still retains its original freshness; but wonderment is apt to cease when we understand that the one is of a private nature and belongs to the individual. Even the "daisies in the dell" partake of this quality and lose something of their freshness by reason of being compelled to witness and testify to a young man's fancy.

The other belongs to the masses without regard to age or sex. The mind's eye is delighted with the picture of a quaint farm-yard, with its attendant surroundings. The low-thatched cottage embowered in the midst of a fragrant orchard, the broad pond flashing in the sunlight, the old mill with its swallow-haunted eaves and mossy wheel are all suggestive and pleasing.

Woodworth wrote nothing lasting except this refreshing well song, and, while it did not bring him wealth, it was quite sufficient to carry his name down to posterity.

Since the love song is individual in character it must of necessity be short lived, except in rare instances, for, while bread must be earned and stern necessity drives him to his daily tasks, the sweetheart of "Annie Rooney," or any other Annie for that matter, will be apt to grow indifferent when the bloom is rubbed from the cheek of love by the rough sleeve of Time, and cares multiply; but I doubt if any man or woman was ever so worn and weary that the peculiar cadence of "Ben Bolt" would not send a throng of pleasing fancies trooping backward, even to the doors of childhood.

Thomas Dunn English wrote the song more than fifty years ago, and it was published by N. P. Willis in the *New Mirror*. Such was its popularity that several unscrupulous persons laid claim to its authorship, which, however, they were obliged to relinquish. The song is reminiscent throughout, and therein lies the secret of its success.

Not long after "Ben Bolt" made its appearance, Stephen Collins Foster gave to the world two distinctively American songs in "My Old Kentucky Home" and the "Old Folks at Home."

They were not only characteristic in their coloring, but their melody is suggestive of tenderness and feeling.

Who has not felt the grace and freshness of youth return again while listening to a party of strollers faring down some quiet street, and singing softly to the night air that old sweet song:

"Way down upon de Swanee Ribber,
Far, far away——"

It is a song to awaken old memories and set them dancing to childhood's happy laughter. The present may be all that is desirable, but with the strain comes that far-off time when youth was fair and the home ties all unbroken. Every word or tone is easily followed, even anticipated—yet no one tires of it, and the same is true of "Old Kentucky Home," since it will readily apply to all homes from which man has wandered.

There are always exceptions, and "Annie Laurie" is one of them, as it is purely a love song.

William Douglass wrote the words describing her beauty, and his love for her, which will render her name immortal, for the fair Annie was no myth. She was the daughter of Sir Robert Laurie, of Maxwelton, who lived just across the River Nith from Dumfries, Scotland, and was born on the 16th of December, 1682. She preferred, however, to become the wife of Sir Robert Ferguson, and Douglass was left to nurse his disappointment with this love song. Its popularity is due in a measure to its melody, and the sympathy which it excites, and with some slight modifications it has retained its hold on the public for more than two hundred years.

Lady Jane Scott, to whom the song is sometimes accredited, composed the plaintive air that has contributed so largely to its success.

It sometimes occurs that the melody has more to do with the popularity of a song than the words. A really fine picture may fail to please by not being hung in a proper light, and a grand sentiment in song can be entirely lost in music that fails of expression.

When Crouch lay in the shade of a tree near Endsley Castle, in Devonshire, one hot morning more than sixty years ago, and composed the music to Mrs. Crawford's "Kathleen Mavourneen," he little thought he was baptizing those lines with enduring melody; but such it proved, and James Whitcomb Riley, taking up the refrain of the sweet old song wrote a touching tribute to Crouch, in a poem beginning:

"Kathleen Mavourneen, the song is still ringing,
As fresh and as clear as the trill of the birds;
In world-weary hearts it is sobbing and singing
In pathos too sweet for the tenderest words."

Crouch died some time ago, in Baltimore, of old age and lack of care, but his song will continue its pleasing strains.

Nearly half a century ago Septimus Winner wrote the "Mocking Bird," under the name of Alice Hawthorn. The popularity of the air soon discovered its author to the public, but it is doubtful if it could have survived for any definite period had not Mr. Winner been possessed of a faculty for wedding his songs to appropriate and pleasing music.

Mr. Winner has written a number of delightful songs that have been sung by noted singers in many lands. They are songs of refinement, and worthy of the applause they have won, but to the "Mocking Bird" belongs the distinction of being purely American in its conception, and as such it is one of America's most popular airs.

Whatever may be said of the others, the best and sweetest of all these old melodies, one that will be a household hymn when all the others are forgotten, is "Home Sweet Home."

No eulogy is so complete as this; none ever touched the hearts of the people with such endearing sentiment. When its author, John Howard Payne, died in a foreign land, a fund was raised by loving admirers to bring his remains back to his native land and give them sepulcher. Who does not recall Will Carleton's pathetic lines at that time:

"The man who wrote home's sweetest song
Is coming home at last."

Although the sales of this song were something marvellous, Payne was never benefited a penny thereby, but it immortalized his name in a way altogether be-

yond anything that worldly wealth could have done, however meritorious.

There is a perennial quality in these old songs that make of them a perpetual delight. Like an old Cremona, that gains in tone by long use, they seem to mellow with age, and are deservedly welcomed by each succeeding generation. They struck a responsive chord in the hearts of the people, and as long as there are homes they will be loved and sung.—GEORGE W. SHIPMAN, *in The Ladies World.*

MUSICAL MICHIGAN MINERS.

The Michigan correspondent of a local paper gave some facts recently about the town of Calumet which may be of some value to the trade. Calumet is on the extreme northern peninsula, and its population of 40,000 includes two incorporated villages, two townships and a collection of mining locations, It is the third richest mining camp in the world, the second being that of Butte, Mon.

The correspondent, Mr. Stevens, states that Calumet is a most cosmopolitan place, thirty-four languages being used by the motley aggregation of miners. The average earnings of the miners are $60 to $70 per month, and they have work the year round. Quoting Mr. Stevens:

"The town is a musical one. There are German, Finnish, Austrian, Swedish, Norwegian and Cornish glee clubs and singing societies, brass bands without end and choirs in the churches that would open the eyes of city dwellers, where imported talent, secured at great cost, is required to eke out the scanty musical ability of the congregation. The jingle of the piano is heard from almost every other house in the place, and next to Detroit, the metropolitan city in the State, with more than 300,000 people, Calumet is the best piano buying town in Michigan. The Cornishmen are born musicians, endowed with fine voices and fond of using them. They take to brass instruments as instinctively as a young duckling takes to the water at the first chance. The Germans are musical, wherever found and the Italians are also natural musicians."

ABOUT E. M. HALL.

Mr. E. M. Hall is more than a mere picker of the banjo; he is an accomplished musician and a student. He has delved into the history of the instrument that he has made his special study and has found that the banjo originated with one Joel Walker Sweeney, of Petersburg, Va. Sweeney was one of the three brothers and they had a band, and all afterward went into negro minstrelsy. Although Joel was the inventor of the banjo and made the first instrument, he couldn't play as well as one of his brothers. "The original banjo made by Joel Sweeney," said Mr. Hall in speaking on the subject, "is now in the possession of a gentleman in Chicago, and I have tried to get it to use on a tour, but he won't let it go out of his possession. The one that I used in illustrating the different phases of banjo playing, and which I call 'the thunderer,' is the same that I used in England over twenty years ago to show what improvement had then been made in playing on the instrument. But how different it is from the modern instrument. It has no frets and is crude in construction. I have always tried to see what improvements could be made in the banjo, and the one I now employ for artistic playing is different from any other in the world. It is my own make and the neck is 22½ inches long, which gives a greater vibration and consequently more volume of tone. It also gives me five octaves. The dimensions of the head and rim are also different from other instruments, and I believe I can do more with it than anyone else. The first banjo I made," continued Mr. Hall, "was when I was a drummer boy in the Union army and stationed at New Iberia, La., in 1863. I used the rim of a cheese box, and for strings I took horse hair out of the tails of the horses, but I made music out of the thing."—*Washington Evening Star.*

A PLEASANT REMEMBERANCE.

The following is from a leading local paper of Columbus, Ga:—"In a pleasant interview with Mr. E. M. Hall, who is the most skillful and artistic manipulator of the banjo on the American stage to-day, that gentleman stated that he was always glad to return to Columbus, for it held a very pleasant place in his memory. He dates his first attempt at playing the banjo with orchestra accompaniment at an appearance made in this city quite a number of years ago when he was with Haverly's Minstrels. At that time it was thought useless to play the banjo unless accompanied by a song, and Mr. Hall was warned not to attempt it. But he had such a love for music and such a talent for playing that particular instrument that he believed differently. He made the first attempt here and was greeted with tumultuous applause, and his sweet music has charmed thousands since that day.

Columbus is a milestone in his successful career to which he always looks back with pleasure, and his many admirers in this city will again enjoy his music as he will play some of his sweetest pieces to-night.

The new illustrated catalogue for banjos, mandolins and guitar for 1899, of the L. B. Gatcomb Co., will shortly be ready for delivery. Keep an eye out for it.

THE AMBERSIDE TRIO.

The Amberside Banjo and Mandolin Trio, the well-known musical organization of this vicinity, is composed the present season of: Mr. George Schwendeman, banjo; Miss Grace Chapman Phinney, banjo and mandolin; and Mr. Orin Sargent, pianist. Mr. Sargent is also manager. These three players are artists of experience and ability, and are well and favorably known in and about Boston. Mr. Sargent, too, has the reputation of being quite a hustler in making dates, and in other ways looking after the welfare of the organization he represents. Mr. Schwendeman and Miss Phinney are former pupils of Mr. George L. Lansing and for a number of years. Both are skilled teachers on their instruments, and play both classical and popular music. They have played considerable, many engagements of late and have a number of dates ahead.

From Walter Jacobs, for two banjos and piano, "The Golden Dome," (march) by Jacobs, 80 cents; "Myra Waltz," by George W. Bemis, 60 cents; for guitar solo, "Cuban Song," by A. H. Plante, 30 cents; "Brownie Polka," by George W. Bemis, 40 cents; for three mandolins, mandola, guitar and piano, (club arrangement) "Over the Waves," arr. Walter Jacobs, $1.25.

From I. S. Brown, North Adams, Mass., vocal, "The Pride of the Second," 40 cents.

From Walter Jacobs, Boston, for two mandolins and piano, "Myra Waltz," by George W. Bemis, 50 cents; "The Golden Dome," two step, by Jacobs, 60 cents; for two mandolins and guitar, "Golden Dome," two step, by Jacobs, 50 cents; "Myra Waltz," by George W. Bemis, 40 cents; for banjo and piano, "Under the Double Eagle," march, by J. F. Wagner, 60 cents; for guitar solo, "Under the Double Eagle," march, 30 cents.

From L. B. Gatcomb Co., Boston, for banjo and piano, "West Lawn Polka," by Thomas E. Glynn, $1.00; "Highland Lassie," sword dance, by Harry Brooks, 75 cents; vocal with piano accompaniment, "My Irish Girl," (ballad) by Cliff Farrell, 40 cents; "Missus Nigger, Doan' Yer Trifle wid ma Money," by J. Frank Walsh, 50 cents; for piano solo, "On the Mill Dam," galop, by A. A. Babb, transcription by Fred Watson, 50 cents.

GATCOMB'S

MUSICAL GAZETTE.

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Advertisements under the heading "Prominent Teachers of Banjo, Guitar and Mandolin," two lines, $1.00 per year; additional lines 50 cents per line.

Subscribers who receive the "Gazette" in a RED WRAPPER will understand that their subscription expires with that number, and will please renew promptly to avoid delay.

Entered at Boston Post Office as Second-class Matter.

DECEMBER 1898, JANUARY 1899.

EDITORIAL.

With October *The Banjo, Mandolin and Guitar News*, our well-known English contemporary, celebrated its anniversary and started on its second year. It editorially refers in a modest manner to its past history and expresses the hope that it may merit the approbation of its patrons in the future. We believe it will do so and sincerely hope so.

An indication of the increasing popularity of the banjo, mandolin and guitar, is again shown us as we take up another new-comer among musical publications in *The Major Musical Journal*, whose first number, that for November, is before us. It is published by the Barrows Music Co., Saginaw, Mich. It has a handsome cover, is well printed and carries a complement of readable matter. Its frontispiece contains a full page portrait of Mr. N. S. Lagatree, the well-known player of Saginaw. F. L. Keates is the editor of the paper, which will be published monthly.

Are you aware, teachers, that Mr. George L. Lansing has recently revised his already famous *Lansing's Practical Banjo Instructor*, having added sixteen pages of entirely new and valuable matter? The revised edition has been out but a short while but it is already meeting with a great demand. You cannot get along without it. Published by the L. B. Gatcomb Co. Price one dollar.

In connection with the above editorial we would also call attention to another indispensable book to teachers, *Babb's Practical Guitar Instructor*. This work has been published only about a year, but the sales have excelled all expectations. It is easily the finest guitar instruction book on the market and is sure to remain in great demand.

Our readers will doubtless notice the improvement in the garb of the *Gazette* in its December and January issue, the two most important features being the improved quality of the paper on which it is printed and the new color of the covers. We trust that our readers will also recognize no deterioration in the quality of the reading matter. We still aim to give our patrons the interesting musical banjo, mandolin and guitar news of the day.

"THE OLD PLANTATION HOME."

In the old plantation home where I was born;
Where the mocking bird would wake me in the morn,
Where I'd hear the sweet refrain, of the blue-bird in the cane,
And the happy darkies singing in the corn.
How I long to see the dear old sunny place;
How I long to see old Auntie's kindly face,
But those days are ever o'er,
I will never see them more,
Yet many happy thoughts my hand may trace.

How I'd sit beneath the honey-suckle's shade,
On the bench beside the door, my father made:
How I'd gaze into the sky, through magnolia trees so high,
And watch the frisky squirrels as they played.
I can hear again the old familiar din,
Of the "niggers toting" cotton to the gin.
I can see the mellons fine,
Sweetly smiling on the vine.
I'm impatient for the "cane grind" to begin.

W. B. LEONARD.

The Mercersburg, Pa., College Banjo and Mandolin Clubs gave their first concert of the season Tuesday evening, Nov. 22, under the able direction of the veteran instructor, Mr. Frank S. Morrow. Mr. Morrow also contributed to the solo part of the programme.

Mr. W. J. Smith, for the past ten years guitarist of the Hollenden Trio, Philadelphia, has removed to Pittsburg.

The *Musical Tempo* for October and November contained a good likeness and short sketches of Mr. C. De Janon, the well-known guitarist of Philadelphia. Mr. De Janon is a veteran performer and composer.

Toledo, Ohio, has lost a well-known local mandolinist in the person of Mr. E. W. Allen, who has removed to Cleveland.

E. C. Ramsdell, Music Hall Building, Boston, publishes some very attractive things for banjo, mandolin and guitar.

We should not overlook mentioning a neatly printed prospectus of the Niles Mandolin Orchestra of Cedar Rapids, Iowa, the first page of which contains an accurate likeness of Mr. Leon DeWitt Niles, its director. This orchestra is finely equipped for musical engagements and is much in demand this season.

The Tivolian Concert Company, now making a western tour under the direction of the Pacific Entertainment Bureau of Spokane, Washington, is a first-class musical company, and is meeting with great success. Ira Davis, W. J. Voorhees, Augusta Zobel and Lottie Adams, all well-known musical artists, comprise the company, and the two gentlemen named look after the interests of the banjo, mandolin and guitar and are thoroughly capable of doing so.

A complimentary concert was tendered Master Stanley Adams, the English boy banjo soloist, by the members of the Melbourne Banjo Club and friends and admirers, in Athenæum Hall, London, Thursday evening, Sept. 29. It was a highly successful affair.

Mr. Charles H. O'Connell, the well-known banjo teacher of New Haven, in renewing his subscription for the *Gazette*, writes he "can't do without it 'no haow.'"

Mr. Joseph Cullen, the able and popular banjo teacher of Washington, D. C., is receiving enconiums from various quarters on his new march, "The Twin Star."

Congratulations are now in order from friends of Mr. Thomas Allen, the well-known composer, and leader of Knowlton and Allen's orchestra, on his marriage Nov. 3, to Miss Henrietta J. Johnston, which took place at South Framingham. Mr. and Mrs. Allen will reside at 6½ Eames Street, South Framingham.

Vess L. Ossman, the noted banjoist of New York City, is having a very busy season with his instruction and engagement work. His studio is No. 21 West 125th Street, that city.

Vess L. Ossman played an important and highly successful engagement in Philadelphia, Friday evening, Nov. 28.

Mr. A. C. Robinson is kept busy three days in every week with his banjo, mandolin and guitar pupils, in Fall River and New Bedford.

W. E. Stratton, the enterprising teacher, has a large class of pupils on banjo, mandolin and guitar at Phillips Academy, Andover. He has competent assistants in this line in Messrs. Hanley of Lowell and Rice at Harvard University. Mrs. W. E. Stratton, an able musician and teacher, has a studio in Chickering Building, Boston, where her time is fully occupied with instruction work.

Mr. C. K. Hawes, the popular music dealer of Portland, Me., will give his annual concert in City Hall, that city, the evening of Jan. 6, 1899. There will be an orchestra of banjo, mandolin, guitar and orchestra instruments of one hundred and fifty pieces, in addition to other musical attractions. The affair is destined to be a brilliant success. A prize of a fine piano awaits the individual who sells the most tickets for this entertainment.

Hatch and Skillin of Portland, Me., do a great musical act and are reckoned among the best talent of their kind. They have a choice entertainment programme and are cordially received everywhere.

Andrew M. Watson is another musical artist not unknown to fame, not only in Pittsburg and McKeesport, Pa., where he has studios, but throughout that part of the country. His instrument is the banjo, on which instrument he is an old pupil of Fairland.

A recent issue of the Utica, N. Y. *Sunday Tribune*, contains an excellent picture of Miss Sarah F. Son, of that city, and in connection therewith publishes a very interesting article on that lady's ability and success as a miniature painter. Miss Son is also a banjo, mandolin and guitar player of skill and reputation.

Mr. William M. Rice, the able assistant to Mr. W. E. Stratton in his instruction work on banjo, mandolin and guitar, is a skilled musician and a good instructor. He puts in the most of his time in teaching among the Harvard students, spending one day in the week at Newburyport. His headquarters are at Lowell.

It is with much regret we learn the Boston Ideals will only accept a limited number of engagements this season. Massachusetts is quite likely the only State fortunate enough to secure their services. This organization, under the able leadership of George L. Lansing, has done much to popularize the banjo, mandolin and guitar, and likewise place before the public good music. With the exception of two, they have played in every State in the Union.—*Musical Tempo.*

Thomas E. Glynn's famous composition, "West Lawn Polka," is just out for banjo with piano accompaniment. Price one dollar. There has been so great a demand for this piece that the L. B. Gatcomb Co., has obtained permission from George L. Spaulding, music publisher of New York, who owns the original copyright, and publishes this piece for piano solo, to publish this for banjo. This publication is the best work of Mr. Glynn for banjo. The L. B. Gatcomb Co., still have two other manuscripts of Mr. Glynn, which will be published later. Anything by the lamented Thomas E. Glynn has never failed to be popular.

Mr. W. P. Hovey, the popular banjo, mandolin and guitar instructor, is dividing his time between his Lowell and Lawrence pupils. He has attractive studios in both cities.

Staton's Musical Journal is responsible for the following, which is one on Philadelphia. "In a window on Ridge Avenue, above Tenth Street, this city, a card is displayed which reads, 'I guarantee to learn anyone six tunes on the banjo, guitar, mandolin and violin for $3. Prof. ———.'"

E. M. Hall, the veteran banjoist, now traveling with George Wilson's Minstrels, wrote the *Gazette* recently from Birmingham, Ala., stating that he was in his usual good health and spirits and that they were getting the "glad hand" down in Dixie land.

We are in receipt of a finely printed prospectus containing a handsome likeness of the sender, from Mr. Hyde Gorman, banjo virtuoso, this season with Vancouver Conservatory of Music, Vancouver, British Columbia, and in change of its banjo, mandolin and guitar department. Mr. Gorman is a brilliant performer and successful teacher and is well-known throughout British Columbia.

Mr. A. R. Cummings of Athol, has classes this season in Athol, Greenfield and Fitchburg, on the banjo, mandolin and guitar and is meeting with much success. He has had a successful experience.

Mr. S. Duncan Baker of Natchez, Miss., a well-known banjoist of that section, is an enthusiast over the banjo and has a collection of upwards of twenty instruments of different makes.

Our old friend, Mr. H. H. Nassau Kennedy, asks us to announce that he has been appointed editor of *Star's Journal of Fashion, Amusement and Society*, published at 104 High Road, Kilburn, and intends to introduce banjo, mandolin and guitar news. Mr. Kennedy has our very best wishes, and we know that the musical portion of the journal will be safe in his hands. —*The Banjo, Mandolin and Guitar News.*

A. A. Farland has been busy the present season, playing engagements in New England and New York during October and western states in November. He is booked for the far West chiefly during the coming month and in January for the South and South-west.

The *Reveille*, the banjo, mandolin and guitar paper, has been purchased and is now being published by Mr. C. H. Graeber of San Francisco, a gentleman well-known in musical circles.

The above item brings to mind an old friend of ours also, and we cordially indorse the opinion expressed in its closing words.

Mr. E. E. Stackpole of Arlington continues to forge to the front and is becoming well-known hereabouts as a performer on banjo, mandolin and guitar. He has also played several public engagements.

We extend congratulations and well-wishes to Mr. and Mrs. Victor A. Friend, born Miss Nellie L. Eibel, on their marriage, which took place at the bride's home, 43 Lynde street, Melrose, Nov, 6. Mr. and Mrs. Friend took an extended trip to New York, Connecticut and Maine.

Mr. Fred T. McGrath, the well known teacher and player, who has spent several winters teaching in Savannah, Ga., has returned to that city for the winter. Mr. McGrath is favorably known in Savannah and vicinity, and is sure to meet with another successful season.

The McGill College Banjo and Guitar Club under the leadership of Mr. Meredith Heward, made a decided hit at the Brittania Football Club Concert at Windsor Hall, Montreal, Nov. 22. The hall was crowded with the leading society people of Montreal. Mr. Heward was recalled several times for his brilliant banjo solos.

Mr. A. A. Farland played two successful dates recently in Greenfield, Mass., and Brattleboro, Vt., under the management of Myron A. Bickford. Mr. Bickford is a successful teacher of banjo, mandolin, guitar, violin and piano, located in Greenfield, and having forty pupils. He reports a rush of business since Farland's concerts.

MUSICAL WORLD.

Musical America, John C. Freud new musical paper, printed 15,000 copies as its first edition. It is a thoroughly attractive and readable paper and we predict it will be a great success under the able direction of its indefatigable publisher. The second publication contains a fine picture and an accurately written biographical sketch of Mr. Freud from the *New York Journalist.*

Mr. and Mrs. Daniel P. Westbrook, of Port Jervis, New York, are mourning the loss of their beloved young daughter, Emily Price Westbrook, whose death occurred September 24th, at the age of only one month. Mr. Westbrook is a most popular artist and teacher of the banjo, mandolin and guitar, and his many friends, in and out of the profession, will extend their heartfelt sympathy to Mr. Westbrook and his charming wife in their bereavement.—*The Cadenza.*

Donavan and Kimball play Chicago for three weeks, also have three months booked ahead in the east.

CORRESPONDENCE.

653 E. Fourth St., South Boston,
Nov. 27, 1898.

Mr. Gatcomb—Dear Sir:

In my last letter to you I stated that there was an opportunity for a good man in Halifax, N. S. During my stay in that city I understood that there was no teacher there, but it has since come to my notice that Prof. E. McQuarrie, a teacher of dancing, esthetics and deportment, also includes banjo instruction in his circular. It was through the Gazette this was brought to my notice, and in justice to Prof. McQuarrie, I should like you to publish this letter, if you can. The Y. M. C. A. Club is largely alive and is kept pretty busy. We played a successful engagement at City Point M. E. Church, South Boston, Nov. 17th. We play at Dalghren Hall, Nov. 30th for Dalghren Post, G. A. R., South Boston, and Dudley St. Opera House for Suffolk Bicycle Club Minstrel Show, and a number of others.

Yours sincerely,
J. A. Port.

Dansville, N. Y.,
Nov. 3, 1898.

My Dear Gatcomb:

Business keeps up splendidly. Have had about all I could attend to. Am thinking of giving a swell recital soon. It would be a novelty here, as there has been very little banjo music heard here. Have been having charming weather here this fall and the valley and hills are beautiful in their autumnal loveliness. Hope that "The Gazette" is meeting with its usual well-earned success, and that you are well and happy.

As ever,
W. B. Leonard.

HE WANTS A "LANSING."

Natchez, Miss., Oct. 28th, 1898.

Mess. L. B. Gatcomb Co.,
Boston, Mass.:

Dear Sirs—In my collection of 24 Banjos are three instruments of recent make, fine workmanship and 3 octavio, and on which I take pleasure in rendering the enclosed programme, (and more,) whenever I go into company, which is quite frequently of late. However, I desire to add one of your $30.00 "Lansing's" with hand-made leather case. What is the best you can do for me, with privilege of examination? A J. E. Humming Grand Solo, arr. E. M. Hall, (made by yourselves;) and a Stewart "Special Thoroughbred;" are the ones referred to and now stand at the head of my banjo family. A reply as to best price for the "Lansing" and case will greatly oblige,

Yours very truly,
S. Duncan Baker.

GRACE NOTES

"Yes," said Mrs. Mossback, after being at a music-hall, "I like them musical dogs, and the banjo fellows, but I didn't care much for the 'tropical' songs."

"And what is to be the subject of your lecture to-morrow night, professor?"

"Well, my dear young lady, I can hardly hope it will have much interest for you. I shall lecture on 'Sun Spots.'"

"Oh, but that's of the greatest interest to me. I shall certainly come. You've no idea how I suffer from freckles."—*Punch.*

"I notice that Charley's wife hasn't touched that old mandolin of hers since they were married."

"No; she thinks an awful lot of him."

"Josephine can fairly make the banjo talk."

"Yes; but when she makes it talk at 6 a. m. she makes the people who hear her talk, too."

"St. Patrick's Day In the Morning" is really the air of an Irish jig. It had no words. Doggerel verses had been written to the air, one set beginning, "Potatoes and fish is a very good dish."

There is one thing about the folding bed that impresses us forcibly—it has such a frank, open way of shutting up.—*West Union Gazette.*

Professor Schuslich – I don't know what's the matter with me, doctor. I am perpetually limping today. Is it locomotor ataxy, I wonder?

Doctor—Why, professor, you are walking with one foot on the curbstone and the other in the gutter.—*Lustige Blatter.*

"How many passengers a day do you handle?" asked the front platform bore.

"Only the young and good-lookin' ones," the car conductor explained idly watching an old woman with a big basket struggle from the car. —*Cincinnati Enquirer.*

"Mr. Biglocks, are people buying any more expensive clothes then they did last year?"

"No, but they are paying for what they buy." —*Chicago Record.*

Margery—Papa, why did they bury Mr. Goodman with his glasses on?

Papa—Well, my pet, he was near sighted, and his widow feared he might miss the pearly gates and come back.—*Jeweler's Weekly.*

The Boston Journal man wants to know why the horseless carriages on exhibition in that city are all provided with whip sockets. Guess the Journal man never lived in a prohibition state. —*Cleveland Plain Dealer.*

A NEW ROLE.

One of the funniest things I have ever heard of was an engagement offered to one of our New York entertainers. He is a man of ability in his line and has played very successfully in London, England, Music Halls. An agent was arranging an entertainment for a private house and among other things the host suggested he thought it would be a good thing to have somebody come in the parlor during the entertainment, dressed as a tramp, raise a little rumpus and have the butler kick him out. The agent wished the entertainer to impersonate the tramp and be kicked out of the house. As a balm for any personal damage inflicted by the butler he was to receive the munificent sum of ten dollars. The entertainer declined.

Here is a new role and great chance for some enterprising and competent person who has very little personal feeling and lots of good nature.—*Talent.*

CONCERTS.

One of Lowell's musical events of the season was the concert in Odd Fellows Hall, that city, Thanksgiving night, under the direction of the well-known artist, Mr. W. P. Hovey, and his able assistant, Mr. H. L. Bishop. The artists included Miss Irene Pindar of Lowell, contralto; Miss Lena M. Peasley of Lawrence, banjo soloist; Mr. Charles T. Grilley of Boston, humorist; Mr. Van Veachton Rogers of Boston, harp soloist; Miss Maud E. Paradis and Miss Myrtis E. Kenyon, accompanist; and the Napier Musical Club of Lawrence, of which Mr. Hovey is director.

The concert programme was a select and finely rendered one, and the audience were evidently highly satisfied with their evenings entertainment. An especial feature was a guitar trio by Messrs. Hovey, C. F. Cobb and A. W. Lang. Miss Peasley acquitted herself finely on the banjo and the Napier Musical Club scored a hit with its hearers. The make-up of the club consists of W. P. Hovey, director, mandolin and banjeaurine; Lena M. Peasley, mandolin and banjeaurine; Myrtis E. Kenyon, mandolin, mandola and banjo; C. F. Cobb, guitar and banjo; A. W. Lang, guitar and banjeaurine. The entire affair was a great success.

TAKE A DAY OFF AND FIGURE IT OUT.

Overheard in a street car: First lady —Why, do you know him?

Second lady—Do I know him? Well, I should think I did. His first wife's mother was a sister to the second wife of my grandfather on my stepmother's side.—*Lowell Citizen.*

CLARK H. JONES,

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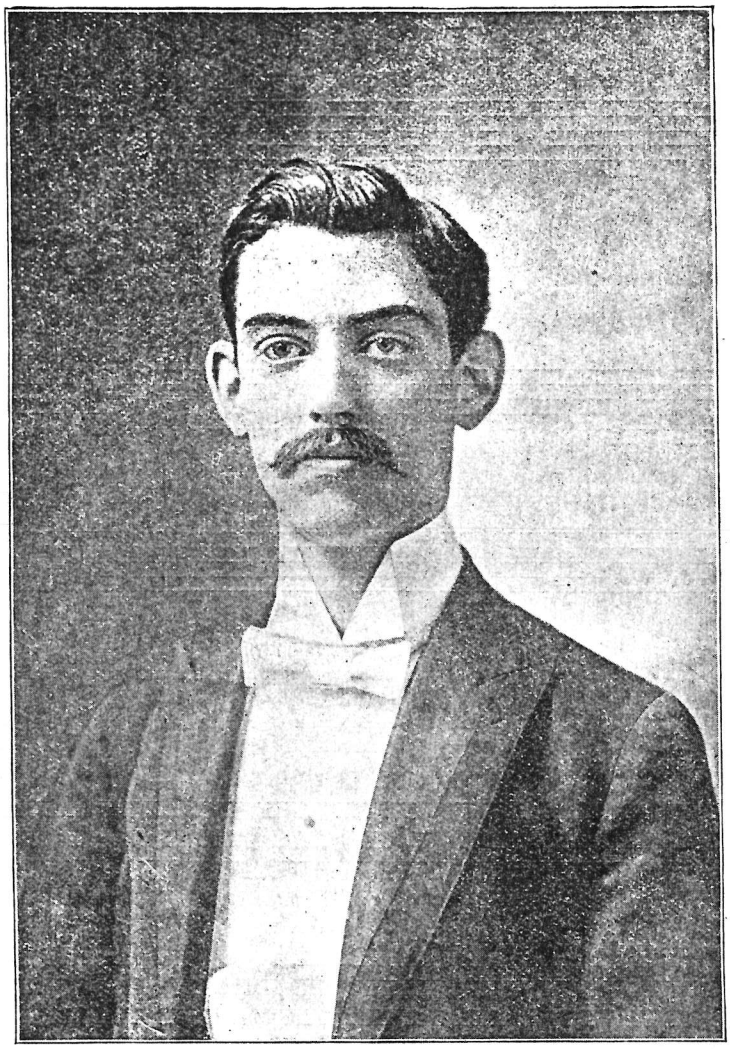


Read What Mr. Jones Says of Our 3-Octave Banjo—"The Lansing."

LONDON, ENGLAND, Nov. 6th, 1897.

DEAR MR. GATCOMB:—

The "Lansings" you sent me are *wonderful* pieces of workmanship. I find no trouble in being heard above these large orchestras (the size of them being from 40 to 50 pieces). I have been told that every note from my banjo, even in the rapid passages in the overture Wm. Tell, can be distinctly heard in the utmost parts of the gallery. When you take into consideration the number of pieces in the orchestra and the extreme *size of the London halls*, this is remarkable.

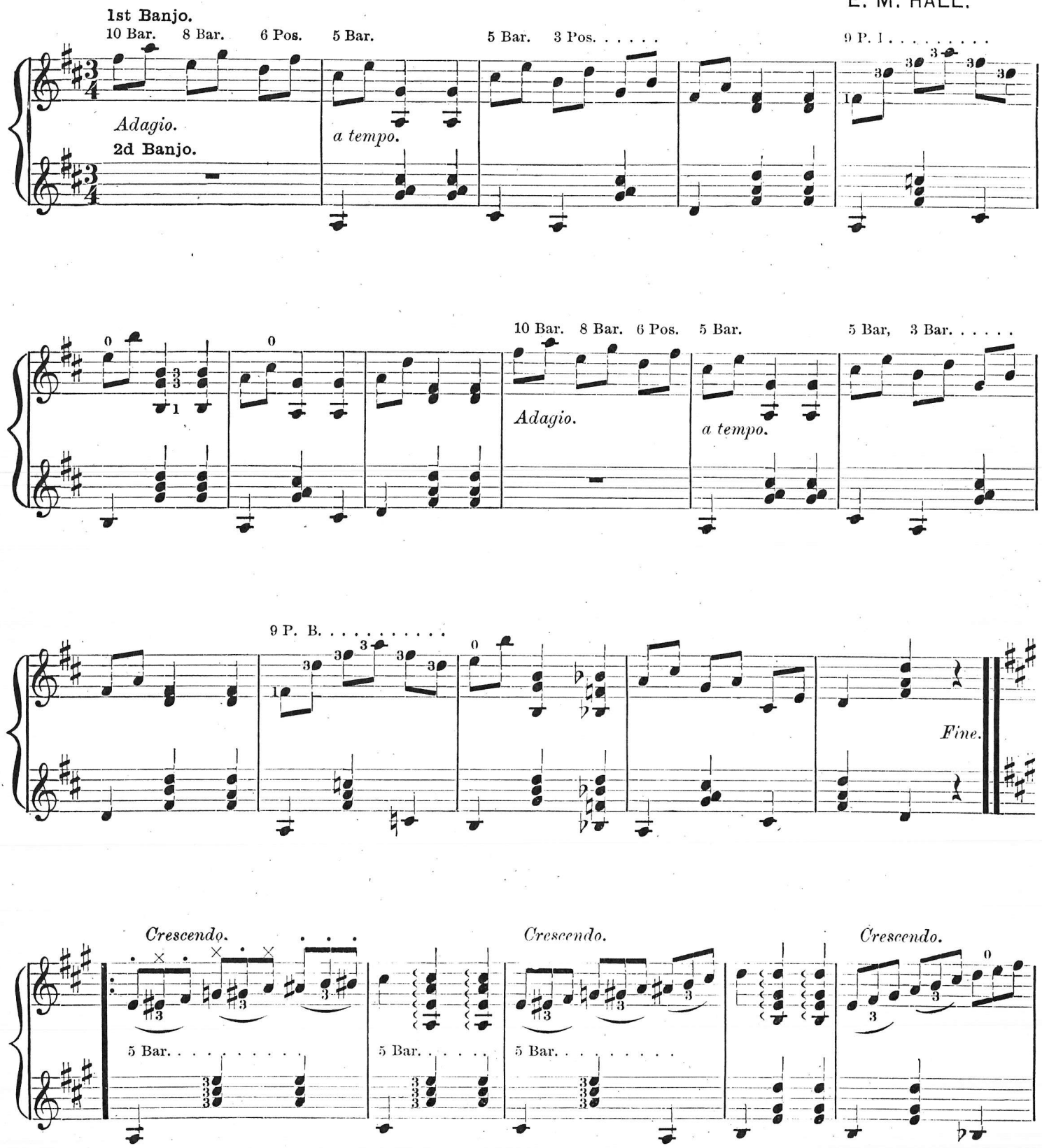
Your friend, CLARK H. JONES.

L. B. GATCOMB CO., Manufacturers, Boston, Mass.

To my Little Daughter Gladys.

THE HEART SPEAKS.

E. M. HALL.



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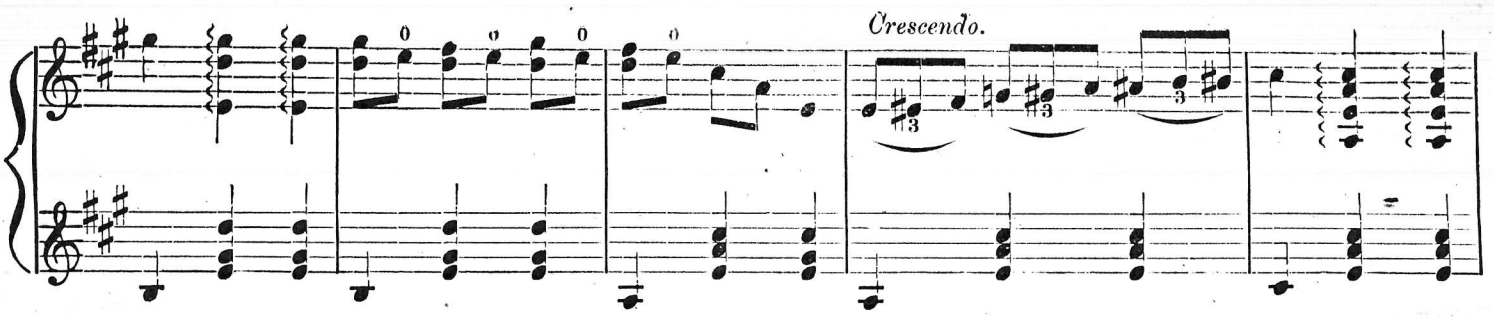
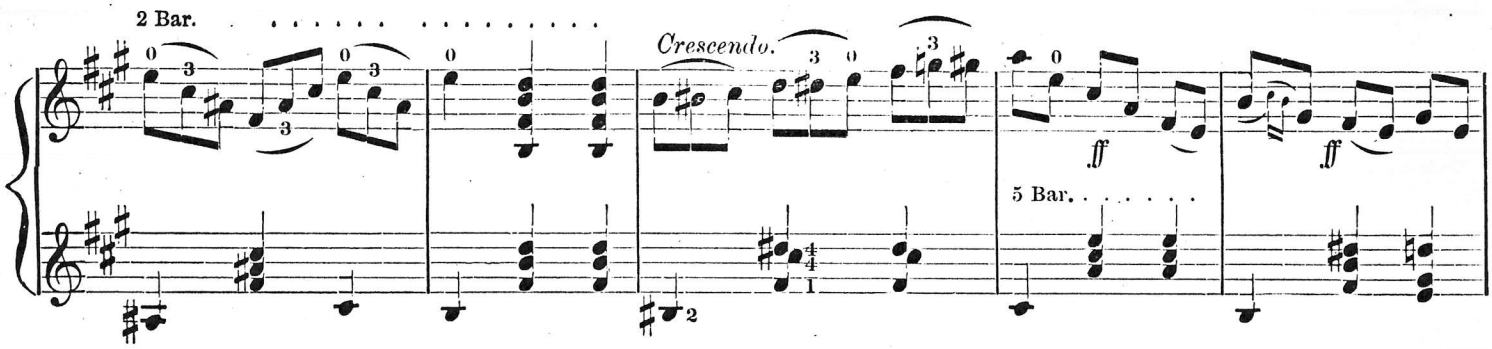
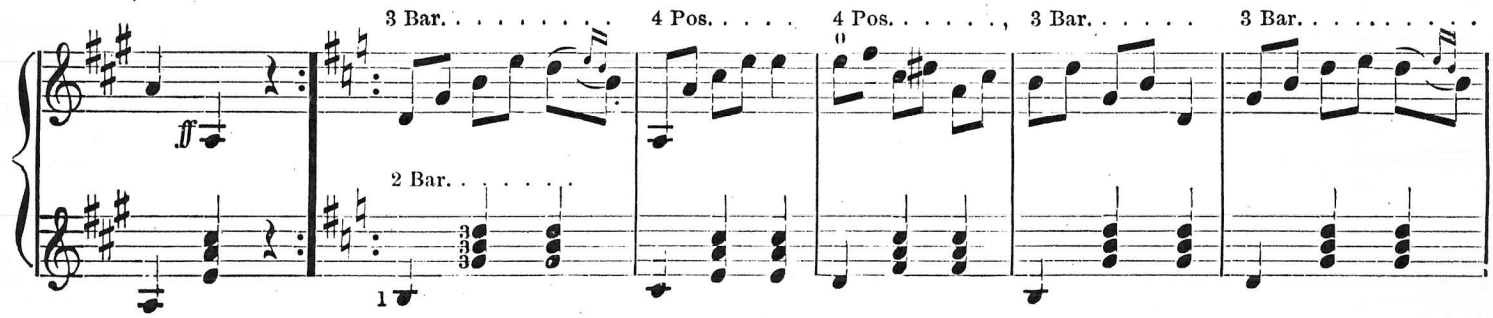

Crescendo.


2 Bar.
Crescendo.
ff
ff
5 Bar.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3 Bar.
4 Pos.
4 Pos.
3 Bar.
3 Bar.
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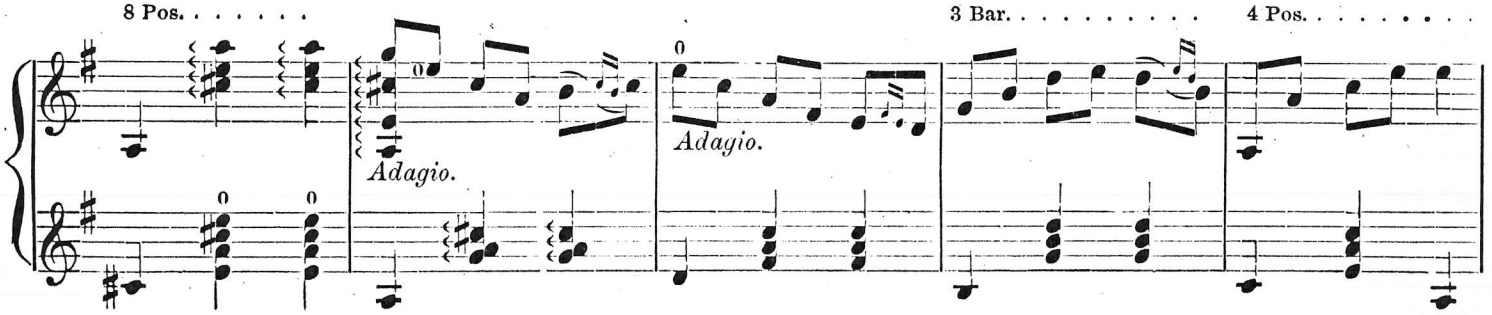
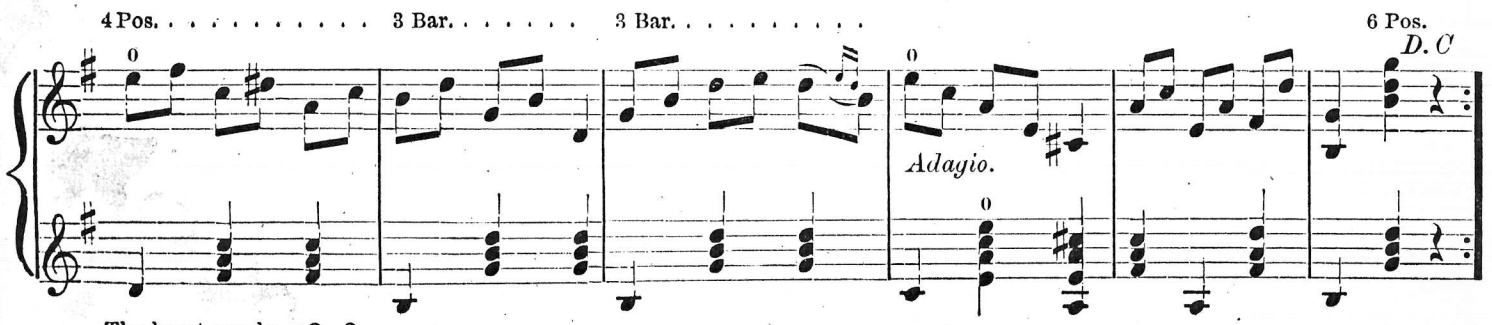
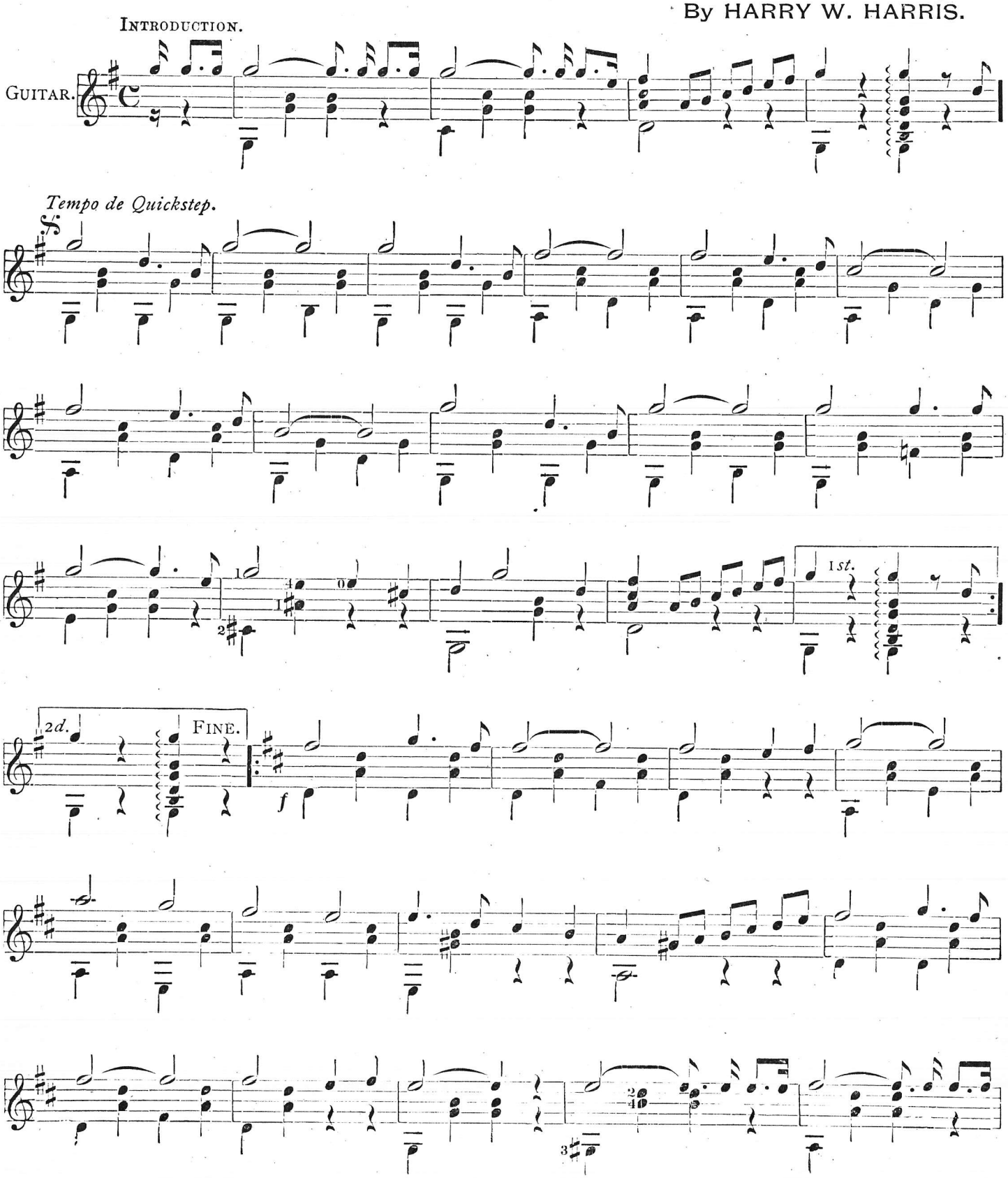

8 Pos.
Adagio.
Adagio.
3 Bar.
4 Pos.

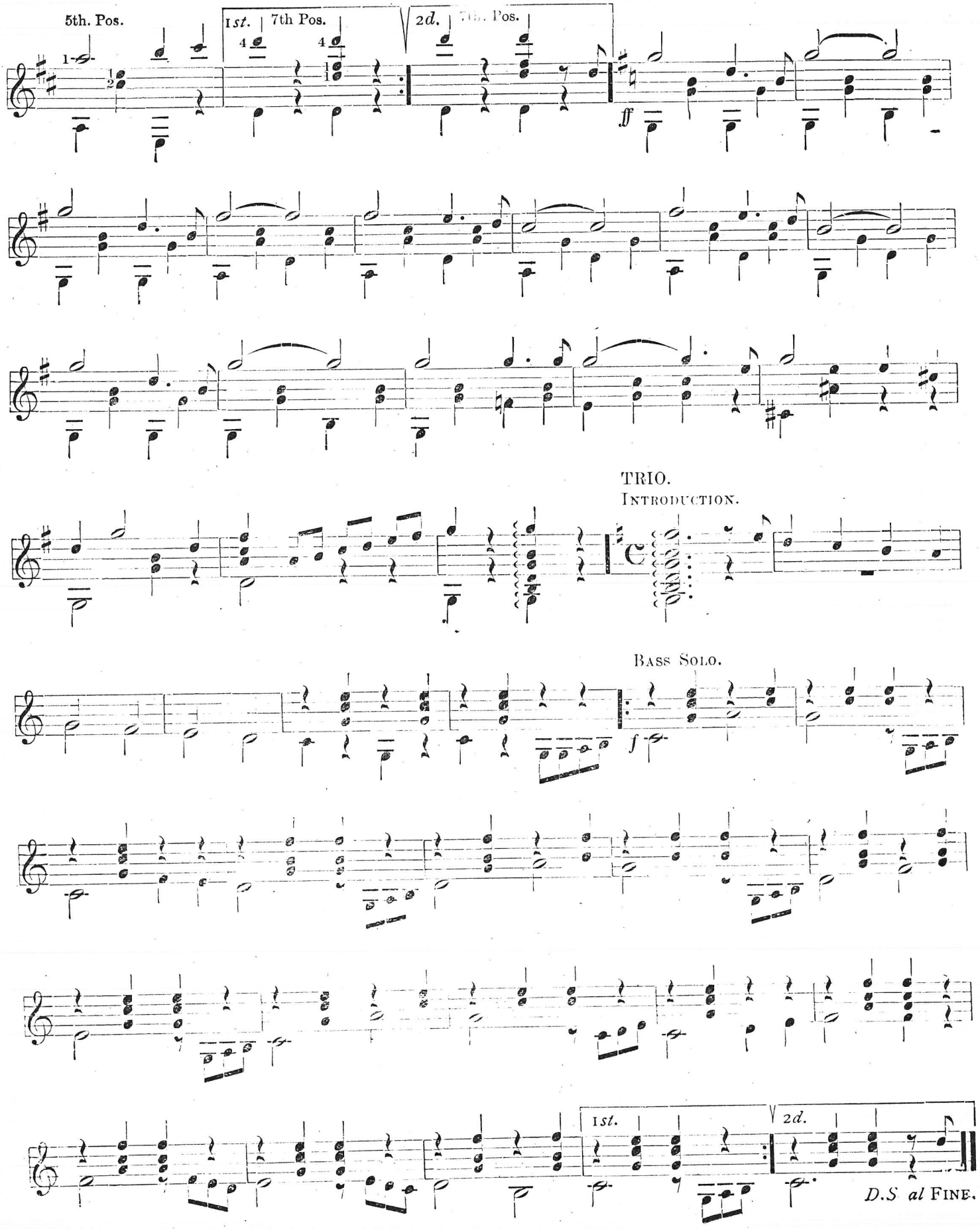

4 Pos.
3 Bar.
3 Bar.
Adagio.
6 Pos.
D. C

To Mr. F. E. GASS, Denver, Colorado.

ROCKY MOUNTAIN QUICKSTEP.

By HARRY W. HARRIS.





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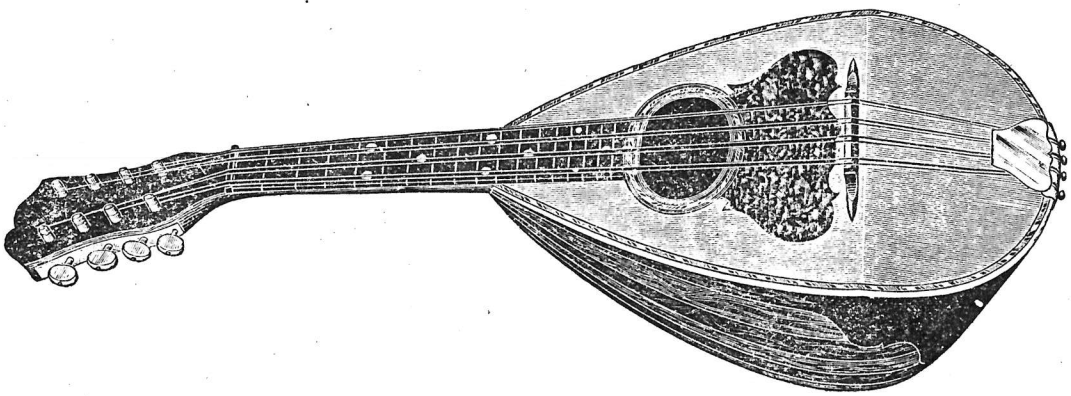

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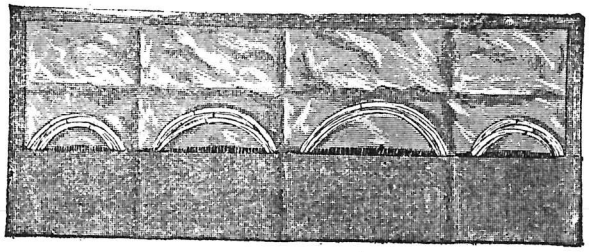

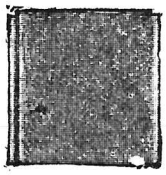

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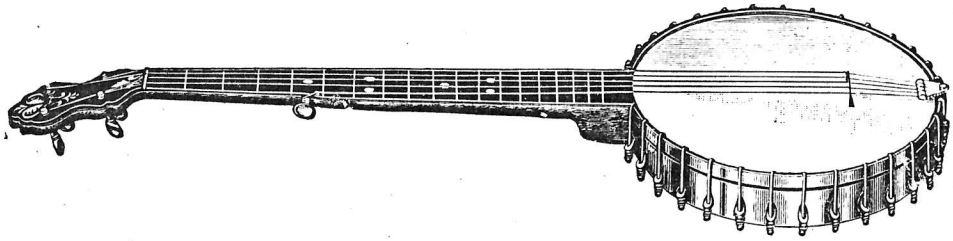

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